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ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

Let's Know More

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Let's know more.

We need to know more.

We need to know where to go to find out more.

We need to know how to go about to find out more.

We need to know how to get others to help us to know more.

We need to know what to do with what is available for us to know.

Know more of what? Of Art! Yes, we're unnecessarily floundering in much ignorance. We're splashing around, and at times splashing mud at each other. And often, we refuse a helping hand from the outside. No, we're not lost. In fact, we're having an exciting time, and I don't want to spoil the fun. It's worth a lot. We try this and that, follow this whim and that fancy, this hope and that idea.

Of course we're accomplishing things. Just ask us! We'll tell you. We have a nice big vocabulary of very acceptable terms to explain what we do. Yes sir! We do the grandest things for the child—everything from "giving him fundamentals that will provide him with a firm foundation for the art needs of his life" . . . through whatever else you wish to put in . . . to, "developing in him a way of emotional release" . . . quote and unquote our favorite author, teacher, art critic, or current phrase

No sir! I didn't say we weren't teaching him something. I didn't say we weren't getting somewhere. I didn't say it was good, or bad. I didn't say it was right, or wrong. I was indirectly asking the question, what is the foundation for our belief that we do accomplish some of the things we claim or believe we do?

What forms the basis of the value we put upon the objectives and results of our teaching? How do we justify a particular procedure we use? What are the conditions under which we change our procedures? How much do we know about the other positive and negative effects of possibly greater significance that our teaching brings about? How do we go about improving our teaching procedures?

In other words, how many established facts do we have in art education? How anxious are we to establish more? What are we doing about it? Do we want to play around with individual experimentation based on feeling and opinion, or do we want to establish as many facts as possible through organized study and research?

Some art teachers and artists fear research. They labor under a misconception as to the objectives and values of such studies. They believe either that facts in art cannot be established or that knowledge of



them will thwart or kill individuality and expression. They fail to make a distinction between the **existence** of cause-and-effect relationships in art, the **value** we put upon these relationships, and the **time, place, and manner** in which they are used.

The existence and understanding of cause-and-effect relationships is one thing. **What we do about them**

is another. Mixing certain colors together **causes** another color to appear, whether we **like** that color or dislike it, whether we **choose to use it** or to disregard it for a particular purpose. Certain relationships of materials in art cause certain effects whatever we choose to do about them.

Similarly, a person responding to a color combination, a person looking at a setting of predominantly tall lines, a person seeing the converging lines of distance, are situations in which there are important cause-and-effect relationships between a physical setting and responding man. The understanding of these effects, and the selective use of such knowledge make it possible the better to create moods, space modifications, and otherwise to create or express meanings.

Cause-and-effect relationships involved in art productivity are even more complex. It is very important for us as teachers to understand all we can about them. Contrary to the opinion of many, these **can** be studied, can be understood.

Cause-and-effect relationships in art are created by no special sense in man reserved for art activity alone. They are created by, and grow out of the **same** physical and psychological factors as is everything else man does: same eyes, same hands, mind, emotions; same inclinations to response; same loves, hates; same developmental factors, same differentiating backgrounds of experience. Art activity is not isolated from normal functions. Therefore the study, measurement and understanding of art activity is as possible as is the study of other human acts. And it is needed.

We need to understand better the countless physical and psychological relationships in art if we are to set

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Art Education

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I. L. de FRANCESCO, Editor

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up the best possible educational situations, and if we are to produce ever more creative and expressive work. We cannot know too much about what causes what. It is ridiculous to claim that knowledge of itself stifles the possibilities of creativeness.

Of course, facts can be misinterpreted, "knowledge" can be misapplied, but this is due to lack of sufficient information, to damaging attitudes, and to errors in application, not to the existence of known relationships. Some people having obtained a little competence or understanding of a few things try to make them applicable to everything. They seek formulas rather than a pool of knowledge from which to draw selectively. Often they are fooled into thinking they are not using formulas for they use a negative approach. Remember that objecting to one procedure does not by any magic make **any other** procedure better. A most dangerous formula may begin with "Never tell the child . . ." just as often as with "A good design must always have . . ."

Creativeness, originality, and imagination do not grow in a vacuum. They grow out of a background of experience, are fed by increasing knowledge, and enriched by observation. Don't fool yourself into thinking that just by your keeping things away from a child, you turn him strictly into his inner self for ideas on content, procedure, etc. The child has eyes and ears that function in and out of school. He is always using them, is influenced by what goes on around him. You can't stop that.

Realize if you will, that you yourself as an artist, you as an art teacher do not put blinders on when in the presence of the activity or work of others, although humanly enough you may look through the favorable pink glasses as you approach one kind of work, and through a deadening blue when you contemplate another.

But all in all you seek to learn by observation of performance, study of completed work, and by reading about others' ideas. You do not depend on just your "inner self". The "inner self", after all, is only the factor of selection and synthesis of things you've been exposed to in the past.

Let's know more about what we're doing and what it means in the total life of the individual. How do we set up experiences that enrich

the child's total art expression and enjoyment? How do we help the child most effectively to accumulate knowledge useful in art expression? How do we develop in him attitude that sharpen or focus his observation on things that will contribute to his competence in expression? How do we touch and affect those inner functions of selectivity and artistic synthesis that provide him with satisfactory experiences of expression and with satisfying application of knowledge and skill to his ordinary and unique situations?

How much do we know about the genetic factors in art experience? How much do we know about the beginning, development and growth of art expression before a child ever comes to school? How much do we know about the toy arrangement and other non-drawing, non-painting activities by means of which a child's sense of organization and expression is being constantly developed? What do we know about evaluation of progress in art? Of measurement of different kinds of art potential? What do we know about man's response to conditions of color, light, texture, form, movement? Of his response to realism, abstractionism? What do we really know about the art aspects of the physical phenomena of texture, space, eye movement, and color?

We do a lot of important philosophizing, but that is not enough. We need more basic research. Philosophy may set up objectives in art, but these objectives cannot be attained without basic knowledge of what is, and what happens in the areas of both the physical phenomena of light, color, perspective, texture, etc., and in the psychological phenomena of creating effects in human beings by what we say, do and put before them.

"Yes", you say, "that's all fine. We agree all this is needed, but let's be practical. Who's going to do all this study? When? Who's going to pay for it? . . . I'm too busy, you're too busy, we're all too busy teaching and doing those hundreds of extra jobs that the day's work calls for. We can't do anything important about research even if we want to. The idea is alright, but . . ."

Right you are. Let's not kid ourselves into thinking that the teacher-on-the-job in his after hours, and on Saturday and Sunday, and at his own expense during vacation is going to be able to do much to affect improvements in the process and product.

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Editorial Comment

THE ARTS DO HAVE A PLACE

Secretary Givens States Position in National Report

N.B. Dr. Willard Givens, Executive Secretary of the National Education Association of the United States in his "Annual Report of the Profession to the Public" has stated clearly the position of N.E.A. on the arts. Because we feel that his statement is significant it is here reprinted for consumption by art educators.—Ed.

MUSIC is for everyone. It transcends time and national boundaries. Its origins in the history of the human race are crystallized in legends that were ancient in the Golden Age of Greece. Whether its rhythms are struck from a hollow log in a jungle or its symphonic strains are wafted from the stage of Carnegie Hall, of Covent Garden, or of La Scala, music is an expression of deep-seated emotions and esthetic values which no language can transmit. It is international in its nature, universal in its scope.

THE VISUAL ARTS—painting, sculpture, and architecture—are likewise mediums thru which, from time immemorial, men have symbolized their concepts of beauty in form and color.

The importance of the fine arts in the development of a full life have long been recognized. More than two hundred years ago, Joseph Addison said in his *Spectator*, "A man that has a taste of musick, painting, or architecture, is like one that has another sense, when compared with such as have no relish of those arts."

The school of the Twentieth Century recognizes that it is vitally important to know how to make a living. It stresses also the importance of learning how to live fuller, richer lives. It provides students with experiences in the enjoyment and satisfaction of many cultural opportunities. Among them are music and the **visual arts**, which have a well-defined place among our school studies. The fine arts are no longer planned only for the talented child, they are available to all students; not because all are equally gifted, but because every normal boy and girl has the capacity to enjoy these arts.

There is perhaps no experience of the school which is carried over more completely to adult life than music appreciation and performance. Long-continued, capable leadership in school music is evident in the operas and symphonies that have become a tradition in some cities which are nationally known as centers of musical culture.

In few other parts of the school program has more progress been made than in music and the visual arts. Much of it has been made during the last twenty-five years. This has been due in part to the fact that teaching of art and teaching of music have become part of the profession of education. Once, professional artists were accepted as teachers. Some of these were artists who had failed in their art professions and turned to teaching as a livelihood. Now, prospective teachers of these school studies lay the basis for their work in the laws of learning and the principles of instruction, as well as in the development of talent in the art which they will teach.

Advancement in teaching the arts has also been due to the recognition given them as an integral part of the school curriculum, not as mere "side-lines," often pursued in after-school hours. Music and the visual arts courses in the modern school include not only development of the skills involved, but study of the arts in their relation to social progress, and appraisal of the current trends in these fields.

In most elementary schools, art education is a responsibility of the classroom teacher. She is aided by a supervisor-specialist. Specialists are directly in charge of these studies at the high-school level. The singing classes and the drawing classes of a generation ago are emerging in today's curriculum as interesting and rich experiences in which students are not simply exposed to "artistic education," but in which they actually **participate and contribute**.

Assembly sings, creative art and music classes, bands, orchestras, choruses, glee clubs, concert programs, poster projects, museum activities, participation on the programs of organizations outside the school are increasing evidence of effectiveness in the teaching of these arts and of their importance in the life of the school and the community.

Among the objectives of our school studies in music and the visual arts are:

To bring greater enjoyment to the lives of boys and girls.

To enable gifted students to develop their talents.

To project music and other programs into the community.

To develop appreciation for the music and art of other peoples in a broad program of education for international understanding.

Goals yet to be achieved in our program of education in music and visual arts include greater opportunities for individual instruction in both vocal and instrumental music, and the extension of opportunities in music and the visual arts to the large percentage of American boys and girls who are not getting them.



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uct of a vast system of education, any more than we expect the man-at-the-machine in industry to be responsible for great progress in that field.

The teacher has ideas to contribute. He has problems to present. He works at them most conscientiously, but he lacks the time, the training, and the physical and financial resources with which to see the problem in a bigger setting, with which to bring to its solution knowledge from other fields, with which to set up experiments, evaluate, record, and distribute findings.

Industry considers research staffs and facilities as an indispensable part of its system, and finances them accordingly. For that reason, progress in science and industry—accused of outstripping man's ability to deal with the world of human meaning—is riding to new developments at a jet-plane pace, while we in education are still trying to get it underway at a roller skate pace. Millions are spent for educational

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operation, but too little for study of the process and product.

If in science and industry, more than the man-at-the-machine is put to work for the development of inanimate products that serve man, then certainly more than the teacher-on-the-job should be set up to develop man in all his senses.

A pipe dream? No, it isn't. Not much will be accomplished in our time, and it certainly will not be accomplished all at once. Too many things have to take place. A new outlook has to be developed in the field and in society. Programs for training art research workers will have to be better developed, and individuals most qualified and most promising in the field, selected and financed in their training.

Existing educational research centers need to be made more interested in art education problems, and special art education research centers need to be established to make possible continuous rather than sporadic work in the field. A better system of publications and films is needed for gathering together and making available the fruits of the labor of all the workers from the teacher-on-the-job to the specialist working on a highly technical assignment.

What can **you** do in all this?

As you realize when you study the size of the problem, and the time **you** have to give to it, not very much will be accomplished by the present generation of art education people. However, you and I have our very important part to play in this by getting the ball rolling. It'll roll only when many people push, when they push with conviction—and, by the way, all push on one side.

Specifically, you can do this: First, be open-minded and receptive to the possibilities of planned, well supported research in art. It can range from determining the most satisfying room arrangements and time schedules, to studying the effects of strong emotional experience on the content and handling in an art production. Learn how to be intelligently rather than emotionally critical of research efforts and results.

Second, through participation in the activities of your art and other educational groups, help to formulate and push plans by which research, collection, development and dissemination of knowledge about educational content and procedures will be considered.

Ohio Art Association Convention

"Art for Ohio Children" is the theme chosen for the next annual meeting of the Art Department of the Ohio Education Association, which will convene in Akron, Ohio, October 21 and 22, 1949, with headquarters at the Mayflower hotel.

According to Mr. Paul Scherer of East Technical high school, Cleveland, who is president of the department, the convention program is planned to serve all teachers interested in art education, and not the special art teacher only.

Group meetings are being arranged on Friday and Saturday mornings for elementary, junior and senior high school teachers, and administrative, teacher training and supervisory personnel, where common problems can be studied and explored in the informal atmosphere of a small workshop-type meeting.

Speakers of national importance will be on hand for the general sessions Friday afternoon and Saturday morning, and for the banquet Friday evening.

Saturday afternoon will be devoted to a series of demonstrations and workshop sessions where visitors will see all sorts of techniques and materials in use, may experiment themselves if they so choose, and will have the opportunity to consult with the children who are working, and the artist teacher in charge of each demonstration.

Commercial exhibits showing the newest and best in art supplies and equipment will open with the registration desk Friday and close Saturday noon. The program will allow ample time for studying these displays as well as the art show of Akron public schools which will be hung in the newly opened Akron Art Institute, where the Saturday afternoon demonstrations will be arranged.

Miss Ruth Whorl, director of art in Akron, is program chairman; and Miss Jean Webb, art director, Youngstown, has charge of the Saturday demonstrations. Other members of the executive committee are Thelma Hyland of Kent, Harold Hunsicker of Cleveland, Edna Archer and Sara Chapman of Akron, Elizabeth Gilmartin and Mildred Johnston of Toledo, Marie Wolfes of Parma, Violet Patton of Oxford, Ross Deniston of Dayton, Edna Way of Athens, and Dorothy A. Jones of Elyria.

Indonesian Art

Hidlee Associates, 28 West 23rd Street, New York 10, N. Y., has recently released a well-designed and profusely illustrated pamphlet on Indonesian Art. A letter to the editor reads in part: "We shall also be pleased to forward additional copies without charge, for Institutions to instructors and students (of art). In any case, we shall be happy to have your reactions on the booklet as a medium for furthering an understanding of Indonesian art in this country."

Twenty Thousand Years of Comics

A story beginning with crude drawings made by prehistoric cave men, continuing through ancient times and coming right down to comic strips and magazines of today, is told in an exhibit to be officially opened by Acting Governor Joe R. Hanley at the New York State Library in Albany on Monday, June 6, 1949.

Including over twelve hundred items, in glass show cases, the exhibit will occupy the entire rotunda of the State Education Building. It was announced by Dr. Charles F. Gosnell, State Librarian.

"First in historical sequence are reproductions of drawings recently found on the walls and ceilings of caves in Spain, which scientists attribute to the 'reindeer age' of at least 20,000 years ago," Dr. Gosnell said. "Many characteristics of modern comics are visible in the Egyptian 'Book of the Dead' of 7,000 years ago. From these pictures Hieroglyphic picture-writing and ultimately our modern alphabet are derived.

"The ancient Greeks and Romans of the classical times just before the Christian era decorated their temples with mythical picture-stories which can be seen in reproduction. Gruesome pictures of the 'Dance of Death' and 'The Ship of Fools' were among the first popular books after the invention of printing 500 years ago.

"The American Indians put their picture-stories in wampum and blankets. The 'Yellow Kid' and the 'Captain and the Kids' were the sensation of the 'Gay Nineties', followed by 'Little Nemo', 'Happy Hooligan', and 'Buster Brown' of fond memory.

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• OUR READERS WRITE

"I wish I could tell you how much inspiration I get from Art Education. I'm sure it affects my professional spirit and growth just as super-vitamins effect physical health. It's just what I've been craving away up here in this isolated northwest country. Now I feel more closely allied to you people who are doing so much. Thanks—more than I can say."
I.M.T., Bemidji, Minnesota

"I wish to express my appreciation of the splendid material which is published in the Art Education Journal. Every best wish for its future success."

Sister M.A., East Cleveland, Ohio

"I am thrilled with the realization that there is a journal and a National Art Education Association—and am enjoying the copies as they reach me."



I shall use this one copy on the walls of my office. If others are available I could well use them in each of our eleven buildings.

D.A.J., Elyria, Ohio

"If you can spare six copies of the art education creed as per your March-April 1949 issue of ART EDUCATION, I'd be very happy to place them in the hands of several of our administrators who only yesterday in a panel discussion on "Art Education in our school system", felt that art education is important but knew very little about the specialized field."

A.H.L., Kenmore, N. Y.

"Please send me two copies of the Art Education Creed published in March-April issue of the Journal of N.A.E.A. This should be on every bulletin board and we are especially eager to have the reprint on heavy stock to post for our teachers workshop starting June 14."

M.G., Rome, Georgia

• • • • • Role In Education Is Seen For Artists

Training in Technical Skill And Citizenship Needed, Dr. Edman Asserts

Because the artist is an important educator, his education must be "both that of a technician and of a citizen," Dr. Irwin Edman, Professor of Philosophy at Columbia University, declared last night at the university's first art forum in the McMillin Academic Theatre.

Conducted by Mark Van Doren, poet and Professor of English at Columbia, the forum considered "What Constitutes Education for the Artist?" The speakers were Francis Henry Taylor, director of the Metropolitan Museum of Art; Walter Pach, sculptor; George Biddle, painter, and Dr. Edman.

"The artist, by the images he creates, by the patterns he uses, affects the perceptions and imagination of us all," Dr. Edman said. "He educates us by the themes he chooses and the mode in which he presents them. It is for this reason that responsible social philosophers from Plato down have kept their eyes on the artist and on the discipline of his taste and judgment."

Although the artist cannot be given original genius, Dr. Edman declared, he "can be educated." Technical training alone for the artist is not enough, he added.

"An adequate art is a technique in the interest of shared experience," he emphasized. "It is the obligation of a society to provide artists with an opportunity for the intensifying and widening of their imaginative vision. **His education, like that of other professionals, must be both that of a technician and a man.**"

Pointing out the critical character of today, Mr. Biddle urged the artist to study "the art tradition of the stream of Western humanistic thought" if he "would mold the thought of tomorrow."

National Interest Baltimore Exchanges Art With Foreign Countries

Seventeen Baltimore schools are represented in the current International Art Exchange Exhibit by 20 paintings out of a total of 127 selected from drawings contributed by children of the secondary schools from seventeen states of the Eastern Area of the U. S. A. This is the largest percentage of paintings, made by Baltimore children, accepted to date in this project which is sponsored jointly by the American Junior Red Cross and the National Art Education Association.

The fifty "best" pictures were selected and sent to the National Red Cross Headquarters to constitute a traveling exhibit to be used in United States. These pictures will later be sent abroad. Pictures from the following Baltimore schools are included: Eastern High School, Forest Park High School, Douglass High School and Hamilton Junior High School. Among those contributing outstanding work are: Patricia May and Gene Danforth of Eastern High School, Lois Statter and Mary D. Spencer of Forest Park High School, and Carl Cecil and Patsy Kilduff of Hamilton Junior High School.



All of the hundreds of accepted pictures are being sent by the American Red Cross to Austria, Australia, Belgium, Canada, Czechoslovakia, France, Germany, Greece, Iran, Japan, Poland, Sweden, Venezuela, and Yugoslavia, in exchange for art produced in those countries.

Twenty Thousand Years

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"The exhibit is planned to give perspective to the picture-story as a means of human expression and enjoyment, and to set the background for sane thinking in the present-day discussion of comic magazines and their influence, both actual and potential," Dr. Gosnell said.

The books, newspapers, magazines, drawings, photographs and clippings have been gathered and arranged by Miss Mary B. Brewster, Associate Librarian, and her reference department staff. They spent several months in combing the rare books of the State Library for early examples of the use of comics, and have acquired or borrowed several hundred items, including original artists drawings to round out the story-narrative presentation.

"Those of us who are concerned with the cultivation of a taste for literature must comprehend the relationship of the picture-story to man's efforts to communicate with his fellow-men," Miss Brewster said. "In view of the current discussions concerning comic books, it seems to us important that this medium of expression be viewed objectively, in the light of history. The purpose of our exhibit, therefore, is educational—to present a panorama of the history of the picture story."

A description and analysis of the exhibit has been prepared for distribution to librarians and educators throughout the country.

National Film Council

Today there are hundreds of films that have demonstrated their usefulness . . . as aids to formal classroom education . . . and as effective tools in furthering the learning and understanding of youths and adults in their informal group activities.

Whatever your group's interest, there are films and filmstrips to sustain it, whet it, feed it. In such varied fields as sports, travel, the arts, child care and development, industrial and professional training, there are many useful film materials which can help you, your organization, your community.

If you want to conduct discussion programs around any of the grave problems that beset our time—international understanding, intercultural relations, conservation of natural and human resources or help in providing better facilities for health, recreation, education and social welfare in your community, 16mm films

and filmstrips can give quickly and easily a background of information against which these problems can be discussed.

But Do You Know

Where to go in your community to find out about these films?

How to get films and film materials?

How to secure film equipment to use them?

Where to go to preview them?

How to evaluate them?

How to use them effectively?

If you can't answer these questions affirmatively, find out if your community has a **Film Council**—and join it!

In more than 100 communities in the U. S. interested individuals and organization representatives have banded together to form film committees or film councils in order to assure wider accessibility and more effective use of film materials in all kinds of community activities.

Using organizational patterns suited to their communities they are establishing community film information centers, conducting film workshops, surveying film resources and needs, sponsoring film previews and film forum demonstrations—cooperating to "put films to work in their communities."

If there isn't a film council, or an active film committee, in your community—help to start one!

The community film council movement is being sponsored by the **Film Council of America**, a non-profit educational organization. Write to Council headquarters, 6 West Ontario St., Chicago 10, Illinois, for further information.

The FCA publishes a monthly bulletin, the **Film Counselor**, which carries news of community film activities; provides a means through which national organizations concerned with the distribution, production and use of audio visual materials may coordinate their efforts; serves as a clearinghouse of information for the film council movement, and prepares manuals, film lists and film forum leader guides on special topics.

The Liturgical Arts Society

Some readers may be familiar with at least the name, probably also with the activities of the Liturgical Arts Society. For over eighteen years this Society has almost single-handed, and with what may be

termed a fair measure of success, attempted to bridge the gap, the tragic chasm between the effective contemporary artist and his greatest potential patron, the 250,000 churches of all denominations in this country.

For their part the churches could surely find no more powerful allies in their common purpose than the artist and the craftsman. The Liturgical Arts Society has demonstrated its value, its indispensability, as an intermediary.

It is, to be sure, an essentially Catholic organization, but its influence has been felt and its services used by nearly all denominations, and its publication, the **Liturgical Arts** quarterly, is the only journal of its kind in this immensely important field.

Radio Programs on Art

"You and Art", a "verbal documentary" series over the CBS network at 6:10 P.M., beginning June 6. Dwight Cook, chairman.

Monday: John D. Morse, director of publications, The Art Students League, "What is Modern Art?"

Tuesday: Reeves Lowenthal, director, Associated American Artists Galleries, "The Business of Art."

Wednesday: Emily Genauer, art critic, the World-Telegram "The Criticism of Art."

Thursday: Alfred Frankfurter, editor, The Art News, "Can you be an artist?"

Friday: Peter Pollack, public relations counsel, The Art Institute of Chicago, "Museums can be Fun."

Art As A Universal Language

The cooperative effort of three groups of people, the Association for Arts in Childhood, the Arts Cooperative Service, and the Inter-group Education Committee, has resulted in the publication of a worthwhile bulletin containing fifteen (15) reproductions of art work by children from Egypt, Belgium, Haiti, New Mexico and New York.

Interpretations of the works is by art directors, art teachers, librarians and museum directors. Teachers of art, persons interested in international peace, and all who are concerned with the creative solution of children's problems will want more information concerning this worthy project. Address: Arts in Childhood, Fink University, Nashville 8, Tennessee.



Briefs on Books and Films

this discussion are names well known to all nations: Michelangelo, Cimabue, Galileo, Dante, Petrarch, Verdi, and Virgil.

I. L. de F.

History of World Art—E. M. Upjohn, P. S. Wingert, and J. G. Mahler, Oxford University Press, New York, 1949.

Probably the most difficult task for the modern historian of the arts is to write a survey of his whole field and produce a work which is both accurate and sufficiently literary to interest the uninitiated reader. A survey is by nature a compendium of factual knowledge, a reduced encyclopedia, which limits the possibilities for varied treatment by even the most imaginative writer. Like others of its kind, its appearance presupposes a need in our colleges for such texts, and therefore its primary purpose should be to meet these needs.

The illustrations should be a very important part of the book, since they represent the closest possible contact the student has with the art itself. Unfortunately the reproduction process used in this book is not wholly successful even though the authors assert that it is superior to those in many other texts. The architectural pictures are fairly good, but a large number of the sculpture and painting illustrations are lifeless and cold, such as the David of Michelangelo, the portraits by Rembrandt, and Ruben's Rape of the Daughter of Leucippus. These poor pictures become a burden to an otherwise lucid work, and the unattractive page arrangement of the pictures also detracts from the generally good appearance of the book. The fact that the illustrations are gathered at the front rather than being distributed throughout the text makes them less easily used, and their small size makes it quite difficult in many cases to appreciate the finer qualities of the works of art. One realizes this after being asked to look at the anthemion motive on a band below a capital of the Erechtheum, which simply cannot be seen.

The text is well written, with a remarkable concentration of facts, and supplies a most adequate explanation of the connections between history and the works of art. The

method employed of binding all of the major arts together gives a synthesized picture of each successive period in history which would not be the case if each of the arts were treated separately. Perhaps there is a tendency to insert sweeping statements which cannot be factually established, although they are written as though there could be no doubts about their validity. For instance, are we sure that, "Our Western tradition and its subsequent growth in the history of art begins in Egypt"? Or again, is it ascertainable that in Greece "The first of the visual arts to emerge was architecture"? But on the whole this is one of the most easily understood and carefully written surveys that has as yet been published.

A good glossary of terms, a very fine bibliography of books written in English, and a table of comparative chronology have been placed at the back of the book as useful additions.

PAUL F. NORTON,
Pennsylvania State College

FILMSTRIPS—Vera Falconer, Consultant on Motion Pictures and Filmstrips, pp., 572, illustrated; McGraw Hill.

Here's a sound approach to visual education which puts at your fingertips all the information you require to select, produce and use filmstrips effectively. It brings you low-cost techniques—step-by-step methods for producing your own filmstrips. Here, explained in non-technical language, are the procedures for producing "copier" filmstrips with a candid camera and for creating filmstrips by direct photography. It tells home to prepare a "shooting script," when to use "live action," and gives many "casting" pointers.

It covers in detail the essential requirements for successfully operating and maintaining a filmstrip projector. It explains the proper way to thread, focus and frame the film—includes a convenient operational check-off list for setting-up and operating any projector. Use this book as a guide for selecting your filmstrip equipment or as a working handbook and reference for the most effective presentation of still pictures in sequence.

THE GENIUS OF ITALY, by Leonardo Olschki, Oxford University Press, New York, 1949, 481 pp., \$5.00.

Mr. Olschki, a native of Italy, is well-grounded for the writing of such a book. He took his Ph.D., at the University of Heidelberg and taught there until 1932. After that he was Professor of Romance languages at the University of Rome. He left Italy in 1938, at the time of the Steel Pact, to become Associate Professor of Oriental Languages at the University of California, where he is now teaching.

The Romans ruled the ancient world and their language forms the heritage of English, French, Spanish, and many other languages besides that of the Italians. The Renaissance in Italy started a rebirth of the arts everywhere. In England: the courtiers wrote sonnets of hopeless love in the tradition of Petrarch; poets aped the bucolic passages of Boccaccio's writing for centuries after Boccaccio; and a school of manners was founded on Machiavelli's *THE PRINCE*. Following Italy's lead, the European nations also blossomed into productivity, and the arts rose to a triumph they had never known before, save in Greece, and perhaps have *THE GENIUS OF ITALY* is primarily concerned with the intellectual trends of different eras. It shows that the tribes of Italy, in their first period as a nation, directed their energies toward building up a new society with political institutions, juridical systems, and religious movements. Poetry and literature found the ascendancy under the leadership of Dante and Petrarch, while the fifteenth century made the figurative arts supreme. Philosophy, Science, and Music, all took their places as the focus of national interest until, in the twentieth century, politics again became the focus of national interest. Woven through

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● CONTRIBUTIONS

WANTED FOR 1949-50

Are you doing any experimenting in technics, in method, in new approaches? Are you exhibiting your personal work somewhere? Have new plans, involving art, been put into effect in your school? Are you obtaining unusual results because of special planning? Is someone you know doing something very different? Have you special problems? Do you write for publications? In brief, wouldn't you like to share with others your successes as a teacher of art?

Contributions by members are always a welcome addition to Art Education. In the final analysis it is YOUR JOURNAL and you have in it, both a responsibility and a privilege.

● AMENDMENTS TO CONSTITUTION

In our last issue of Art Education, some very important amendments to the Constitution were printed for the attention of the membership. As directed by Council mail ballots have since been sent out. **These are to be returned before the end of June** so that a report may be made in Boston on July 4.

● ELECTION OF OFFICERS

Dr. Clifford Gaynes, Chairman of the nominating committee advises the secretary that his report is forthcoming. Ballots will be printed and sent out the moment they reach the office. **Return Ballots Promptly to Dr. Gaynes as Quickly as Possible.** Complete returns should be on hand July 4.

● RESERVATIONS FOR BOSTON

We are advised that room reservations for persons attending the Boston meeting of N.A.E.A. should be made through the **Convention Bureau of the Boston Chamber of Commerce.**

Our Membership

WHERE DOES YOUR STATE STAND?

EASTERN ARTS

Maine	18
New Hampshire	16
Vermont	9
Connecticut	90
Rhode Island	57
Massachusetts	337
New York	306
Pennsylvania	268
Maryland	56
New Jersey	153
Delaware	6
W. Virginia	20
Dist. of Columbia	10
Outside U. S.	70
	1410

PACIFIC ARTS

Alaska	0
Arizona	16
California	184
Colorado	14
Hawaii	0
Idaho	1
Montana	0
New Mexico	3
Nevada	0
Oregon	17
Utah	2
Washington	4
Wyoming	6
	247

SOUTHEASTERN ARTS

Alabama	18
Georgia	22
Florida	13
Kentucky	10
Louisiana	7
Mississippi	0
N. Carolina	18
S. Carolina	8
Tennessee	32
	128

WESTERN ARTS

Arkansas	14
Illinois	70
Indiana	33
Iowa	20
Kansas	53
Michigan	23
Minnesota	34
Missouri	53
Nebraska	13
North Dakota	2
Ohio	68
Oklahoma	53
South Dakota	7
Texas	387
Wisconsin	26
	856

Summary:

Eastern Arts Area	1410
Pacific Arts Area	246
Southeastern Arts Area	128
Western Arts Area	856
Foreign	2
Institutional	15
Supporting	1
	2658

● THE PROGRAM

Annual Business Meeting

BOSTON, MASSACHUSETTS

Copley Plaza Hotel

Monday, July 4, 8:30 a. m. Copley Plaza Hotel, Council Meeting; 10:00 a. m., State Salon, Copley Plaza Hotel. Presiding, Sara Joyner, Vice-president, National Art Education Association and Director of Art Education, State Department of Education, Richmond, Virginia. **Showing of New Motion Pictures in Art and Art Education.**

10:45 A. M., State Salon, Copley Plaza Hotel. Presiding, Archie Webemeyer, Coordinator, Art Center School, Los Angeles, California. **Color in Contemporary Architecture.** Gyorgy Kepes, Associate Professor of Visual Design, Massachusetts Institute of Technology, Cambridge, Massachusetts.

12:15 P. M., Copley Plaza, Hotel **Luncheon Meeting.** Presiding, Louis Hoover, Head, Division of Art Education, Illinois State Normal University, Normal, Illinois. **Educational Aspect of the Program of the Institute of Contemporary Art.** Theodore Jones, Director of Design in Industry, Institute of Contemporary Art, Boston, Massachusetts.

2:15 P. M., State Salon, Copley Plaza Hotel. Presiding, Joseph Marino-Merlo, Associate Professor of Art, Alabama Polytechnic Institute, Auburn, Alabama. **A Contemporary Artist Analyzes His Work.** Lawrence Kupferman, Assistant Professor, Massachusetts School of Art, Boston, Massachusetts.

3:30 P. M., State Salon, Copley Plaza Hotel. **Business Meeting.** Presiding, Edwin Ziegfeld, President of the Association and Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York.

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